

earnestness. They entertain mean sentiments of jealousy, envy, offended vanity, resentment, and rancor. They are divided by enmities and feuds. The females are frivolous and shallow ; their fathers and husbands are often angry with them for levity, folly, disobedience, and self-will; but they have to remember that the goddesses are females and make the best of it with a groan and a laugh. The gods have great weakness for feminine grace and charm. They make allowances for the women, pet them, and despise them. There is some recognition of a possibly nobler relation of men to women, but it is only a transitory ideal. The goddesses get into difficulties by their intrigues and follies, but they avail themselves to the utmost of their feminine privileges to escape the penalties. They fool the gods. It reminds us of a modern French novel. We meet with the same sentiments, maxims, and philosophy. What were the gods for ? They were superfluous and useless, or mischievous, but theology taught that they kept the whole thing going. They dealt meanly with men. Athena took the form of Dei'phobus in order to persuade Hector to meet Achilles and be killed.<sup>1</sup> They sent dreams to men to mislead them. What can men do against that ? They mixed in the fights of men, but availed themselves of their godship, if things went against them, and especially in order to get revenge for defeat. There was no chivalry or nobility of mind or behavior. It is plain that the gods are not idealized men. They are worse than the men. Von der March<sup>2</sup> has collected evidence that the heroes were savage, cruel, cowardly, venal, rancorous, vain, and lacking in fortitude, when compared with German epic heroes. It is far more important to notice that this evidence

proves that  
 the Greeks did not have, and therefore could not  
 ascribe to the  
 gods, a standard of seemliness above what these  
 traits of the  
 picture disclose. Since that is so, it follows that the  
 standard of  
 what is fit, seemly, becoming, good form, is a  
 function of the  
 folkways, or rather of class ways, since it is only  
 selected classes  
 who cultivate seemliness. Seemliness is a light,  
 remote, and less  
 important form of propriety. It is a matter of taste,  
 and taste is  
 cultivated by the folkways.

1 77., XXII, 226.

a *Volkeridea* U, I, Chap. I.